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(Continued from page 15.)

As before stated, the term screen is manifold and various in its applications, and is by no means confined to the standing screen alone. There are lamp screens, closet screens, table screens, window screens, hanging screens, and screens for an endless variety of uses; but what I would especially speak of now, is a rich and simple window screen; one that is to cover the lower portion of a window of parlor or sitting-room, where direct communication with the outer world is not strictly necessary, or an unsightly view is to be shut off, and while it is simple and rich in material and form, may be beautiful in its design and execution, as shown in sketch 5. The body material, is an amber-hued satin on which the design is worked in filoselles; for the wild roses use a very delicate shade of pink, shaded with richer tints, and gradually deepen the color and enrich the shading toward the medallion at the left hand side. Use pale yellow of two shades for the stamens, and yellow greens for the foliage.

This medallion is bordered by four small cords of yellow olive and rich red intermingled, and the background filled with a graduated blue; the head should be worked carefully in soft natural hues for flesh, hair, etc., the garment being a cool olive in three or four shades. The band of embroidery at the bottom is in two tones of olive, a yellow and a blue olive, and two shades of red, to match the shades in the roses; and below this finish with a silk fringe of olives, red and amber intermingled.

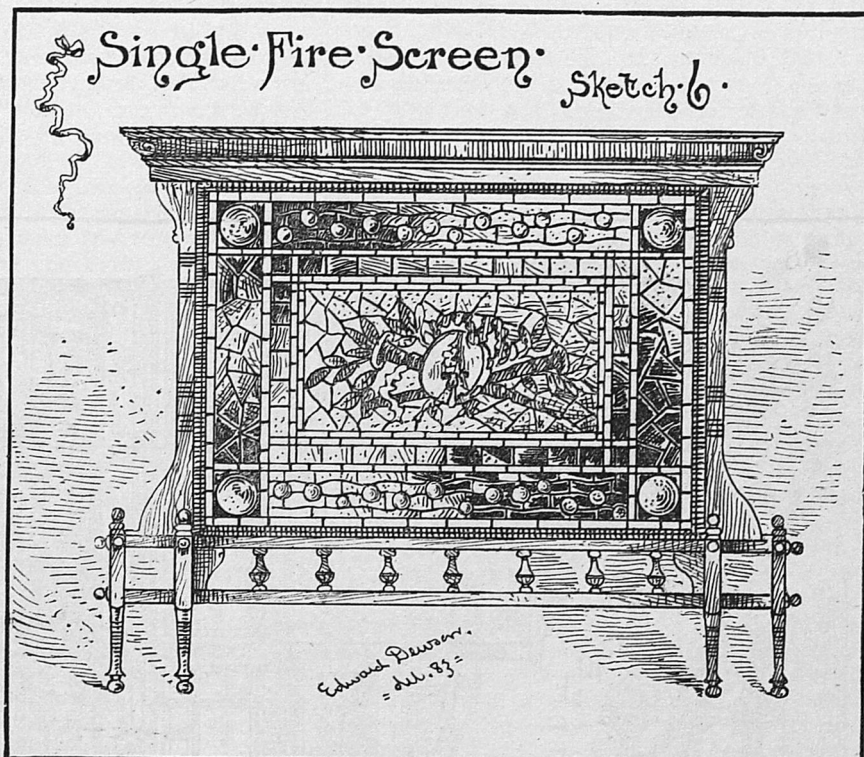
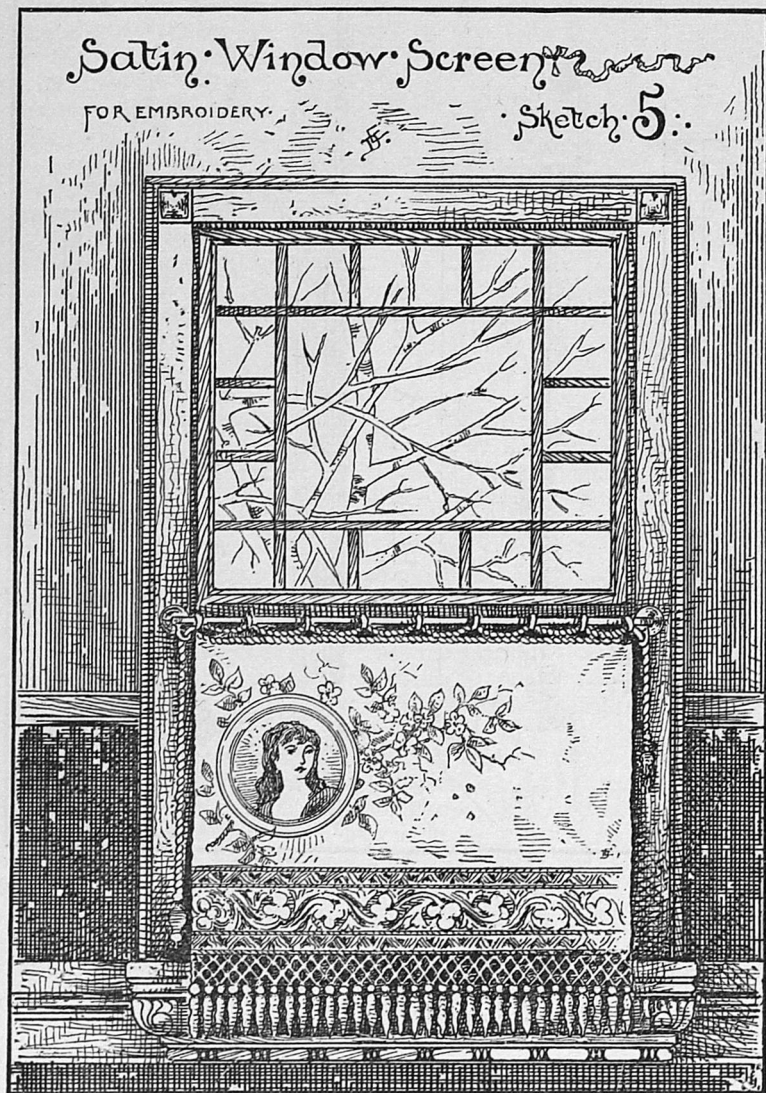
The embroidered band is bordered on either side by four or five cords of the same size, color and material as those surrounding the medallion; finish at the top with a heavy cord terminating as shown in the sketch with two small silk tassels. On this cord sew small rings through which is run a small brass rod, thus securing the screen to its position in the window.

A beautiful novelty is made of silk bolting cloth. This is intended to hang close to the window, and upon its transparent surface is painted, in water colors, a border of conventional disks, painted alternately in salmon, pink, blue, India red, tawney or foxy brown and gray, outlined with long stitches of silk. Inside of this border is worked a design of water lilies with the foliage painted and worked in silk, the occasional glimmer of water suggested by a silver thread.

This is but a suggestion of what may be done with this species of screen, as there are many elegant materials and combinations of colors, but all depend for their beauty on the artistic taste of the maker and the rare quality of the embroidery.

I would say here, that fine work will make even homely crash beautiful; as the plain material is entirely transformed by the beauty of drawing, harmony of colors and the skillful embroidery; while on the other hand such material as plush, will by its luxury, hide many of the faults of the unskilled worker.

To some minds it may seem the height of treason to speak disparagingly of



the well known, so-called South Kensington School patterns for embroidery, supplied by most art establishments; but to mine, they are to the last degree absurd and false in style, as well as lacking in the first principles of Art design, for they express nothing, being neither correct as specimens of conventional design, nor in the slightest degree true to nature, but usually a feeble attempt at a medium course, depending wholly on the rich combination of grounding, silks and skillful handling to redeem them from utter barrenness. Without doubt they fill a certain want in the semi-artistic world, and to those who are untrained in the principles of designs they may be of some benefit, but to the true artistic mind the absurdity of a slim, spindling stem from which projects on one side a scrawny leaf, and on the other a consumptive, usually badly proportioned flower or bud, and so on *à discretion*, in impossible spirals and curves, until the necessary space be filled, seemingly following the good old Latin phrase, "Ars est celare artem," which it does to perfection, must be very painfully apparent. The sketches numbered 7, 8 and 9 illustrate this idea still further, by giving fair examples of three classes of designs in panels, the purely natural forms of the wild rose in number 7, a conventional treatment in number 8, and a "South Kensington" rendering of the same in number 9. It may be left to the judgment of the thoughtful reader, whether the principles involved in the latter case are correct ones.

Another thought suggests itself here which applies as well to general decoration, and that is, that all decoration, however simple it may be, should embody in itself a thought. This thought may not always be apparent to the general observer, but being in the mind of the artist it will govern the work and lift it above the commonplace to the level of a work of art; as for instance, the subject of spring-time could be wrought with wondrous beauty as a bright and cheerful screen decoration; the beautiful blossoms of infinite variety found on all trees in the beginning of the year, in many instances before the leaves appear; the ruggedness of the brown stems of the peach and apple trees, beautifully softened by their delicate and fragrant blossoms, offer generously to the artist, *motif* and ideas fresh from the lap of mother nature, where, indeed, all that is best in design should emanate; if figures are used let them be from child life, or innocent animal life, as being best suited to the subject.

Great care should be taken in the combinations of soft spring tints and tones, that no spot of harsh coloring be allowed to enter in, thus marring the whole by attracting the eye inadvertently to this one spot of inharmonious contrast, which no amount of fine handiwork will obviate.

Either of the above suggestions may be produced in oils with good results.

Another beautiful design symbolizing Spring, may be worked out in the following manner: A panel of rose-salmon plush, joined to a width of amber silk canvas, on which is wrought a bough of dogwood in full blossom, extending downwards from left to right and crossing both materials used for grounding; work this with filoselle in fine satin stitch embroidery, the blossoms in cream, deepening to amber, shot and tipped with pinkish purples. The foliage in browns and soft greens; silver cobwebs and a flying bird in pursuit of a butterfly or bug, here and there, give point and character to the design.



"THE BIRDS MILLENIUM."

Sketched by C. E. COOKMAN, Misses Osgood's Art School.

The "Bird's Millenium," shown on opposite page, is a good example, in which a simple thought suggests a very pleasing design and treatment.

Every open fire should have its screen, as it forms a very effective addition to the furniture of a room, and a very useful one as well; stained glass is best adapted for this purpose, care being taken that the glass is of such quality and color as to "break" the fire light; opalescent glass being especially suitable as also "jewels," "crystals," and deeply corrugated rolled glass. The examples given in sketches 6 and 10 show both single and folding screens of this class.

A white bolting cloth transparent screen, for before the fire, may be decorated with a design of growing rice, half embroidered in silk and half painted; the lower part of the panel may be worked with lines of silver thread, simulating water having some water lilies, outlined in silk, resting on it, and a few gold-fishes, with bright scales and jeweled eyes, near the base.

Screens for libraries and dining rooms are now frequently made with leather panels. These panels can be bought in great variety of embossed patterns, and when trimmed with leather fringes and studded with brass, nickel or leather-headed nails, are very appropriate for those rooms.

Mantel screens can be made of any material that will hang gracefully, and should be hung by rings from a bar of brass or wood, and, if desired, with cords or tassels for a finish. These screens take the place of the old-fashioned mantel lambrequin, and as they are more easily removed, are much better adapted for the purpose, and for summer use, they hide the ordinary "summer piece" very nicely. They should be made deep enough to reach to within 5 to 8 inches of the hearth; hang the same way as a portiere, in full folds, and may be ornamented by one or two bands laid straight or diagonally across. Of course the decoration can be as diverse as agreeable; a novelty could be produced by a quantity of dried flowers and grasses laid on near the centre and secured by a broad band of velvet or plush.

The frames of screens are as different as their decorations, in material, style and shape. Bamboo

frames are light, comparatively cheap and very popular. Moorish designs, with panels of lattice work, perhaps with colored glass blobs introduced in the work, and with carved frames, are very elegant. Japanese lacquered work and Chinese frames are also very popular, while ebony, mahogany and woods to match the furnishings are always in order. The addition of narrow brass galleries to the upper or lower panels, or both, affords an opportunity to use bric-a-brac as an

serving at times as a window, through which the other part of the room may be seen.

Very much more may be written of the beauties, uses and various means of decorating this interesting object of home adornment, both in its simpler and more ornate branches, than the limited space at my command will allow; and indeed, the subject is so broad a one, embracing such an endless variety of styles, uses and *motifs* as it does, that a quarto volume would not suffice for the purpose; but I hope enough has been suggested here, both in matter and sketches, to interest art-loving home workers, to follow out these and their own ideas with successful and charming results.

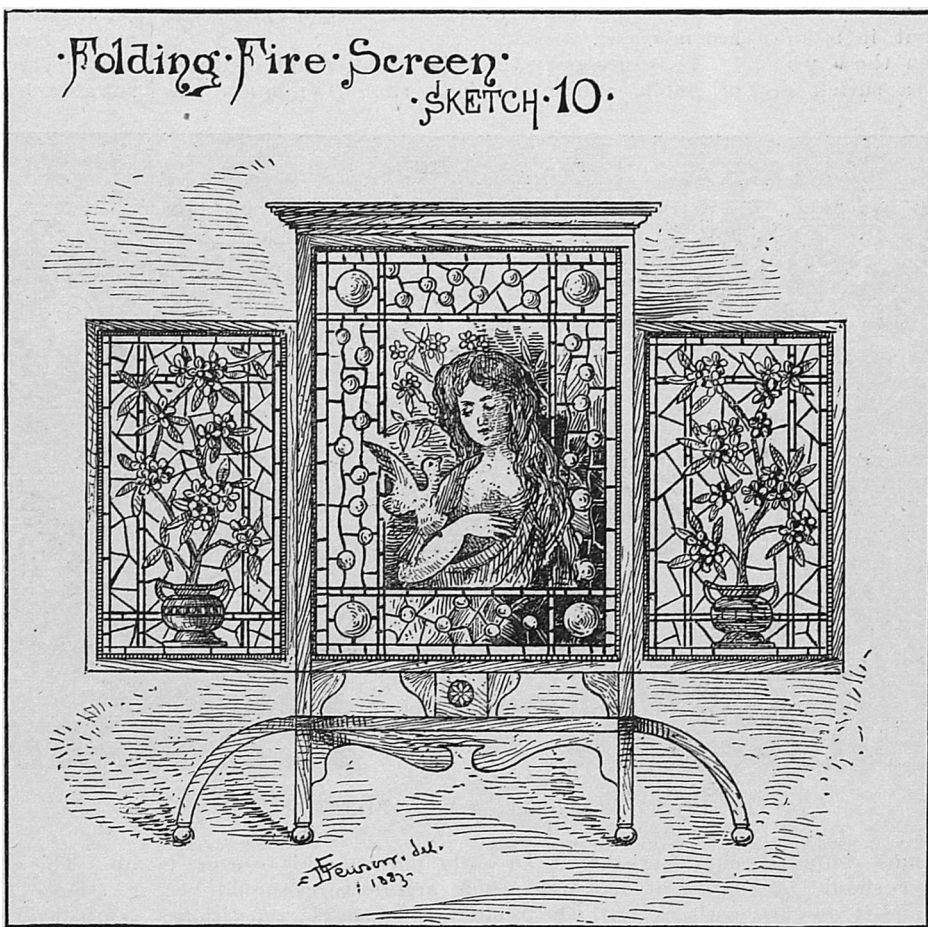
BOSTON ART EXHIBITION CATALOGUE.

WE have received from Mr. Frank T. Robinson (P. O. Box 5,340, Boston, Mass.) a prospectus of an illustrated catalogue for the forthcoming art exhibition of the New England Manufacturers' and Mechanics' Institute, and also a copy of the circular letter addressed to the participating artists.

Heretofore the good taste displayed in art exhibitions has stopped short of the illustrated catalogue, and the artists have, apparently, been regardless of their work as indicated through the pages of engraved reproductions of their exhibition pieces. These reproductions have been, as a general thing, rough and almost crude, giving the merest hint of anything beyond an outline. This carelessness has usually been supplemented by poor printing, and the result has been far from satisfactory to the public, and, we should think, to the artists as well.

The collection of catalogues of the Paris Salon shows some of the sorriest examples of artistic and typographical work we can call to mind.

Upon this phase of the Art Exhibition there is an opportunity for much progressive work, and we are gratified that Mr. Robinson has given it his early and energetic attention, for from what we know of him and of his judgment in these matters, we believe if the artists will take the interest in it which his prospectus is calculated to create, the catalogue will be one of exceptional and peculiar excellence.



ornamentation, instead of paint, embroidery, etc.; and in some cases, as in sitting rooms or cosy nooks, the little shelves are convenient resting places for books, needle work and odds and ends. The regular fixed panel is frequently changed to an open one, and covered with a curtain suspended by rings. These little curtains can be made in plush without decoration, but they are frequently decorated with appliqué work, paint or embroidery in a very lavish manner. For large and high screens, used to shut off part of a room, these little curtained panels are sometimes very convenient,

